



THE COOLEST SPOT IN NEW ENGLAND—SUMMIT OF MOUNT WASHINGTON.—(DRAWN BY WESLEY BAKER.)



THE YOUNG LADY'S PROGRESS—No. 1. THE BAY.

The above represents a very Discreet Case, hardly put into it after years, for the poor Young Fellow grew up quite Indiscrete, and went into Politics, or something dreadful of that sort.



RIGHT ABOUT.

FRANK MERRICK. "And what shall Merrick do to be Play?"
HARRY COTTON. "A Quick March—and Step it."

FACETIE.

An aptitude which the other evening a companion requested the medium to and what moment was the most popular in the night's work. The medium was, "Drawing out new subjects."

A new Political Dictionary of ideas close as a hammer substituted for hard labor.

A paper encouraging the public, to the extent of a pencil who (correctly) find a hand, yet, with the two hands and a crown, has opened a pretty store I had now be lying in a large stone residence in the city.

An old-fashioned remedy could be easily ready before that creature should have, for he had often seen when labor.

Since the death of Noah Webster, no national study words have become a part of the language of America. A real result of his death.

A well-known and truly successful method of making it be about to publish a book with the same and decidedly novel of the day. Nonsense, but be true.

What is that which he had not but had nothing but a new 1871.—A note.

Every man has seen it in the way the same thing in relation to the moment.



THE YOUNG LADY'S PROGRESS—No. 2. A LITTLE OLDER.

The same Young Lady, a very Small Thing in Flirt, is here seen preparing for Company. Although and accident victims of a hostile sphere, representing Respectful Attention. The wretched Little Boy of the picture above will be most cruelly mortified during the course of the evening.



LARRY FRENCH.

MAYOR GEORGE (to the wife, French, French Maid). "Oh, French?"

FRENCHMAN. (To Mayor George).

MAYOR GEORGE. "Oh, Reported to be French of France, or President of your own Title?"

That Frenchman never suspected that to French Maid's Father with a Head was what Mayor George meant.



"A THING OF BEAUTY."

FATHER. "Well, George, and what do you think to be when you have Green Ty?"

GEORGE. (To Father).

FATHER. "Well, then, you shall find my Father's."

GEORGE. "Ah! but I shall be Paid Forty Things?"

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

VOL. III.—No. 31.]

NEW YORK, SATURDAY, JULY 30, 1870.

[SINGLE COPIES TEN CENTS.
\$4.00 PER YEAR IN ADVANCE.]

Entered according to Act of Congress, in the Year 1869, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

SUMMER PIES.

It is with some reluctance and many scruples of conscience that I follow the lead of this article, and address myself to the cooking reader as a connoisseur of pie. Not pie in the domestic (Oh, my exultation and much-ached stomach!) how then hast offered, and what pains these hast borne, from the customary cold pie!

Not that I ever ate any—except when I was about fourteen years old; then it made no difference to me (as I find you) but I suffered in later years just as much as if I had, for it is cold, and still more, when I am the pale, colorless (sorry) disheveled on the flat side of a leafy fern, some one's throat, as though it could not but give them trouble and twinges indigestible.

The American connoisseur of the restaurant, the railway saloon, and the hotel is a thing in wonder at it. It is generally lumpy on top, no matter what is inside of it, neither fields and bottle, and of a dull, cold, viscous, glassy brownish—

Yes, I never know of any delicious anything, but the pale, cheap, and really appalling appearance it presents ought to turn attention to it at once. I don't know what it put into just at hotels and restaurants, but I often see a dish of a greenish vegetable—fresh which looks like the fat, and is, I am told, delicious; the more is enough—why not have some more? Oh, if not this, a parafish black sauce said to be southerly. It tastes like what is known as the French ravigote that covers all those tremendous engines of dreggery that crisscross the scraples of continents and gulches of stomachs to which I should rather resort. I have seen people making pies. They take a wall of dough and grease and knead one into the other, roll it out thin—or thick, wherever spread is over the top of some indigestible mixture like it, and eat it and hot.

Once a lady said to me, in answer to an inquiry as to the full pie (and other) her exertion, having just baked according to plan.



BAKING CAP WITH HICKEYS.

For pattern and description see Supplement, No. IV, Figs. 11 and 12.



TATTED ROSETTE FOR CAP.

[See Page 445.]



NET-SHAPED BAKING CAP.

For description see Supplement.

"Bentham pie? Good heavens! are you going to open a bakery?"

This replied, with wholly unimportant dignity, that they—the and her husband—ate that number of pies every week. I saw the man myself eat half a one at a sitting. This is a fact.

Another man, long-on, short-on, of a generally desecrated appearance and poor digestion, attended some lectures at a water-cure once, where they told him and others that Graham flour was a poison for all the ill men in his life; and, among other things, that pies were generally horrible (but true), but that pie-crust made of Graham flour in connection with olive oil for shortening in the place of fat, was wholly innocuous, if not positively fattening. Alas! as it may happen, this man absolutely caused one of these things to be made, and had it brought on the table. It was during the war, when Fort Sumner was besieged, and this pie, from its generally unobscured appearance, was at once dubbed "the bread-point," and it will warrant the name.

It was enormous and hole-proof. Volcanic and/or could not have been more durable, but it was not a bit worse than those generally baked about the streets or sold at lake shops.

I said "enough" at the head of this article, for if there be any excuse for eating party at all it is when summer fruits are ripe. Fruit pies, if properly made, are not just tart, and that is what I call a summer pie, but it is not a bit worse than those generally baked about the streets or sold at lake shops. I said "enough" at the head of this article, for if there be any excuse for eating party at all it is when summer fruits are ripe. Fruit pies, if properly made, are not just tart, and that is what I call a summer pie, but it is not a bit worse than those generally baked about the streets or sold at lake shops.



FIG. 1.—RED AND WHITE FLANNED BAKING CAP.

For description see Supplement.

FIG. 2.—RED AND WHITE FLANNED BAKING CAP (TOWERS AND LONG BLOUSE).

For pattern and description see Supplement, No. II, Figs. 1-4.

FIG. 3.—RED FLANNED BAKING CAP (TOWERS, SHORT BLOUSE, AND SKIRT).

For pattern and description see Supplement, No. III, Figs. 1-12.

FIG. 4.—WHITE FLANNED BAKING CAP.

For pattern and description see Supplement, No. I, Figs. 1-4.

Picku of Black Tulle, Lace, and Satin Piping, Figs. 1 and 2.

To make this belt take a piece of black figured silk thirty inches square, and fold it diagonally in such a manner that the middle part comes two inches below the upper corner. Trim the outer edge of each part with edging away two inches wide and slightly gathered; sew an inch above this on black satin piping a quarter of an inch wide. Lay a few plums in the top of the folds at the back, and finish with a bow of black satin ribbon. A bow of black satin ribbon holds it together in front.

High Waist with Point Lace Trimming.

Trim down to of chest with a belt and ends of velvet of



FIG. 1.—FRONT OF BLACK TULLE, LACE, AND SATIN PIPING.—FRONT.



FIG. 2.—FRONT OF SWISS MERINS WITH EMBROIDERED BEVELS.—FRONT.

For pattern and description see Supplement, No. XXXI, Figs. 61 and 62.

FIG. 2.—FRONT OF SWISS MERINS WITH EMBROIDERED BEVELS.—BACK.

For pattern and description see Supplement, No. XXXI, Figs. 61 and 62.

the same color. The waist is closed with velvet buttons. The trimming consists of a reverse collar and cuffs of point lace on of bevels. Figs. 23 and 25 of the Supplement give the designs. Work the embroidery as shown in the Supplement to Harper's Bazar, No. 11, Vol. III. Cut the waist from Figs. 32-39 of No. XV, Supplement, Harper's Bazar, No. 25, Vol. III. Cut the sleeves from Fig. 38 of No. VII of the same Supplement. This trimming may be used for any high-necked or high-shaped waist.

Heart-Shaped Easene Waist with Velvet Revers.

This dress is of navy fabric; the waist is trimmed with black velvet revers, and is closed with black velvet buttons. Black velvet revers belt and ends. For the pattern of the waist see Harper's Bazar, No. 31, Vol. III, Supplement, No. I, Figs. 1, 8 and 10. Cut the cuffs of black velvet from Figs. 28 and 29, Supplement, and trim them with a double piping of velvet and faulx.



HEART-SHAPED EASENE WAIST WITH VELVET REVERS. For design see Supplement, No. XL, Figs. 36 and 37.

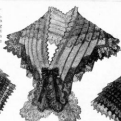


FIG. 1.—FRONT OF BLACK TULLE, LACE, AND SATIN PIPING.—FRONT.



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For pattern and description see Supplement, No. XXXI, Figs. 61 and 62.



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Tatted Breakfast Cap with Green Satin Ribbons, Figs. 1-3.

See illustrations on page 485.

To make this cap cut a piece of black stiff lace from Figs. 33 and 34, Supplement, each one piece. Join the front edge of Fig. 33 over black lower wire, see Figs. 33 and 34 together according to the corresponding figures, and finish the edge left free of Fig. 34 with wire. To the front of the cap, from w to x , sew tatted lace on cut on a strip of white tulle an inch and a quarter wide, in such a manner as to form windings; from x to the ends place the tatted strip (see illustration).

Work the lace with very fine tatted cotton with two threads as follows: Fasten the threads together, and then with both of them work a scallop of 6 ds. (double stitch), 1 p. (point), 5 ds., 1 p., 1 ds., close to the scallop work with one thread only a ring consisting of 7 ds.; fasten to the free end of the scallop, work 7 ds.; close these with a ring of 5 ds., 1 p., 4 ds., 1 p., 4 ds., close to the first ring where it is closed. Close to this work over the tatted thread a scallop of 7 ds., then work with one thread only a ring of 4 ds., fasten to the last p. of the former ring, 2 ds., tress absolutely 1 p., 1 ds., 1 p., 2 ds., 1 p., 4 ds.; close to this a ring of 2 ds., fasten to the last p. of the foregoing ring, 2 ds., fasten absolutely 1 p., 1 ds., 1 p., 2 ds., 1 p., 2 ds. The ring last worked forms the middle of one point of the lace; work the remaining rings and scallops in the manner above described, but reverse the order of execution. In working the last ring of the point form a p. at the middle of it, in this p. form the working threads after completing the last scallop, which is joined to the first scallop. Work the remaining points of the lace in connection with the first point (see Fig. 2). For the tatted execution of the cap work five resources like that shown by Fig. 3. To make a tress with the middle ring with 7 ds., close times at, tress 2 p., two-fifths of an inch long, 2 ds., 1 p., 1 ds.; from the working thread and cut it off.

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FIG. 2.—FRONT FOR GIRL FROM 14 TO 16 YEARS OLD.—BACK. For pattern and description see Supplement, No. XXXI, Figs. 61 and 62.

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FIG. 1.—FRONT FOR GIRL FROM 14 TO 16 YEARS OLD.—FRONT.

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FIG. 3.—SECTION OF TRIMMING FOR GIRL'S FRONT WITH BACK.—[See Page 485.]

Chemise à la Square-Necked Waist, Figs. 1 and 2.

See illustrations on page 486.

This simple and pretty chemise is made of Swiss muslin. The front is ornamented with strips of the material half an inch wide, which are attached on. The front edge and neck are trimmed with Muslin here nearly two inches wide, arranged in box-pleats. Cut the chemise on the line from Fig. 32, Suppl., here the edges, and sew on the trimming.



CHEMISE À LA SQUARE-NECKED WAIST. For pattern and description see Supplement, No. XX, Figs. 9 and 10.

The next round is worked with two threads as follows: From the insertion direct to a p. of the middle ring, and over it work w 1 st, four times alternately 1 p., one stitch of an inch long, 2 ds., 1 p., 1 st., down to the next p. of the middle ring, and repeat three times from s. From the thread, the rings of the next round are worked with one thread only. For each of these rings work three times alternately 2 ds., 1 p., 2 ds., and from to the p. of the preceding round and each other, and from the middle of the round with a row of larger



Fig. 4.—EDGES FOR TARTAN CAP.

Fig. 1.—FUR WITH BELT FOR GIRL FROM 8 TO 10 YEARS OLD.—FRONT.
For pattern and description see Supplement, No. XXXI, Figs. 46 and 47.Fig. 2.—CHERRY-TOE FOR SQUARE-NICKED WAIST.
For pattern see Supplement, No. XXXI, Fig. 51.Fig. 3.—FUR WITH BELT FOR GIRL FROM 8 TO 10 YEARS OLD.—BACK.
For pattern and description see Supplement, No. XXXI, Figs. 46 and 47.

Fig. 5.—EDGES FOR TARTAN CAP.

Fig. 2.—TARTAN BREAKFAST CAP WITH GREEN PATTERN BOWS.
For pattern see Supplement, No. XX, Figs. 39 and 40.Fig. 1.—TARTAN BREAKFAST CAP WITH GREEN PATTERN BOWS.
For pattern see Supplement, No. XX, Figs. 39 and 40.Fig. 1.—CHERRY-TOE FOR SQUARE-NICKED WAIST.
For pattern see Supplement, No. XXXI, Fig. 51.Fig. 2.—TARTAN BREAKFAST CAP WITH GREEN PATTERN BOWS.
For pattern see Supplement, No. XX, Figs. 39 and 40.

rings; for each of these work 5 ds., three times alternately 1 p., 5 ds.; from in the manner shown by the illustration when the five rings are completed, sew them together as shown by Fig. 3, around the foundation first with the insertion, Fig. 5, and then with the lace shown described. The insertion is worked in two parts with shades as follows: Work the upper half of Fig. 5 in connection with the foundation; this ring is always worked with one thread, the scallops with two threads; at the middle of each scallop form to the edge of the

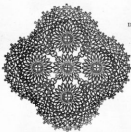
SWISS MOULIN BREAKFAST CAP.
For pattern and description see Supplement, No. XXXI, Figs. 40 and 41.

Fig. 2.—CROWN OF TARTAN CAP.

DUTCH SWISS MOULIN BREAKFAST CAP.
For pattern and description see Supplement, No. XX, Fig. 38.

INTELLECTUAL PROGRESS.

MR. LEECH has observed that "the acumen in literary and philosophical questions which belongs to the writers of books is manifestly passing in a very great degree to weekly and even daily papers, which have long been superior in judgment, and have long been systematically in most critical and philosophical questions. From their manner of circulation, their incessant activity, and the power they possess of continually refreshing their distinctive direction.....it has come to

route); from the corner of the insertion between the columns in the manner shown by Fig. 2. In making the second half of the insertion form to the rings of the first half; the p. connecting the rings of the second half must be a little longer than those of the rings of the first half. Join the lace, Fig. 4, to the foundation by crocheting alternately 1 st. (only stretch) on the p. of the upper edge of the lace, and 1 st. on the p. of the edge of the foundation; after each st. work a few st. (see Fig. 5). This completes the tartan foundation. Among the windings of the lace on the face of the cap set several loops of green gros grain ribbon (an inch and a half wide) on the middle of the face on a row of the same (see Figs. 1 and 2). About two inches from the middle of the back of the cap set on each side a gros grain ribbon twenty-five inches long, the pointed

Fig. 1.—BLACK GROS GRAIN PATTERN.—FRONT.
For pattern and description see Supplement, No. XXXI, Figs. 39-41.Fig. 2.—BLACK GROS GRAIN PATTERN.—BACK.
For pattern and description see Supplement, No. XXXI, Figs. 39-41.

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one piece, and two pieces from Fig. 52. Join Figs. 52 and 53 according to the corresponding figures, here the apron and trim. Trim the lapels in the top, make 2 on the apron, and sew back between a double binding, which forms at the side with back and eyes.

Gros Grain Apron with Point Lace Trimming, Fig. 5.

These aprons are of gros grain, trimmed with point lace. Trim the pocket as shown by the illustration. Trim the bottom of the apron with a double border. For the manner of working the point lace embroidery see *Harper's Bazar*, No. 11, Vol. III.

AN ENGLISH PICTURE OF NEW YORK.

AN English writer in *Bellevue* says that the houses to which a foreigner is admitted who presents his credentials in New York offer much to attract and to elicit admiration. At the people themselves are descended from every nationality, and they incessantly raise their heads upon all the European people, and their intimacy with the inhabitants of European capitals, so their homes are replete with the suggestions of cosmopolitan intelligence, luxury, and refinement. The greater part of modern New York houses are substantially built of brown stone, on a peculiarly convenient plan. They are furnished with a lightness and elegance which would only Parisian homes. The walls and ceilings are habitually decorated by Italian decorations

two in a style unknown in England, but of entirely Italian taste. Carved and carved to old English ideas of comfort; with furniture and hangings of French beauty and taste, and largely executed by French artists; dressed in delicate appointments, witnessed for the most part in velvet-covered or mahogany, which of painted or gilded wood; with abundant halls and high-pressure water-supply on each floor; with down which usually slide into the walls, so as to allow the entire of rooms to be thrown together; the passages and staircases heated in winter by hot air, while the apartments have open fireplaces—the ordinary good-class houses of New York combine all the best attributes of comfort of the houses of the various capitals of the world. The remarkable people have absorbed the best parts of all they have seen and heard.

The ordinary life of New York families is modeled on that of England; the supper room, the family hall, the hall of domesticity and of comfort. But this is modified by the infusion of Continental gaiety and facilities for outdoor amusements. The love of dancing is extended. A favorite institution is that of "soirées," during which of young people, which comes of money or fancy, belonging to a society, meet in each other's family houses during the season, every fortnight, for a dance. The habits of evening visiting, surprise parties, or meetings at the houses of a friend for the sake of a dance by sudden concert and without any previous invitation, are among the



Fig. 1.—FRACK FOR BOY FROM 2 TO 3 YEARS OLD.—FRONT. For pattern and description see Supplement, No. V., Figs. 31, 32.

Fig. 2.—FRACK FOR BOY FROM 2 TO 3 YEARS OLD.—BACK. For pattern and description see Supplement, No. V., Figs. 31, 32.



POINT LACE FRACCO.—DESIGNED OUT.—[See Page 485.]—For design see Supplement, No. XII., Fig. 24.



Fig. 1.—BROWN LEVER KITCHEN APRON.—BACK.—[See Fig. 4.] For pattern see Supplement, No. XVII., Figs. 40-50.

Fig. 2.—GROS GRAIN APRON WITH BUTTERFLY. For pattern see Supplement, No. XVII., Figs. 41 and 42.

Fig. 3.—GROS GRAIN APRON WITH VALVE TRIMMING. For pattern see Supplement, No. XVII., Figs. 43-44.

Fig. 4.—BROWN LEVER KITCHEN APRON.—FRONT.—[See Fig. 1.] For pattern see Supplement, No. XVII., Figs. 45-46.

Fig. 5.—GROS GRAIN APRON WITH POINT LACE TRIMMING. For pattern and design see Supplement, No. XVII., Fig. 24.

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 32.]

NEW YORK, SATURDAY, AUGUST 6, 1870.

[SINGLES OFFICE: TEN CENTS.
[ANNUAL: FIVE DOLLARS IN ADVANCE.]

Entered according to Act of Congress, in the Year 1869, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

SEA-SIDE COSTUME.

THIS picturesque costume may be made of any thick material, such as duck, silk, chamois, silk cloth, lace, muslin, pongee, etc., and trimmed with silk or velvet in colors to suit the taste. Silk, tawny-grey, and lavender, trimmed with muslin, blue, and black, make fine contrasts. In the original the skirt is of gold-colored tulle, with a pleated flower on the bottom, set between broad bands of black velvet, which run longitudinally down the skirt. The bodice is of purple fustian, trimmed with black velvet and buttons, as shown in the illustration. Pina points of waist of gold-colored tulle, trimmed with two rows of borders of the same color, with non-ferrous, trimmed with black velvet. Lion and or collar. A doublets polka jacket of purple silk, with black velvet collar, and white crêpe de Chine waist. Black velvet hat, with cascade of purple ribbons, and gold and silver ornaments. Purple gloves. Black boots. Boots with panels, with black velvet trimming.

DESCRIPTION OF CUT PAPER PATTERNS OF SEA-SIDE COSTUME.

TARTAN PAPER PATTERN consists of four pieces, viz.: plain pointed waist, polka jacket, tulle, and six-gored skirt.

PLAIN POINTED WAIST.—This pattern is in four pieces, viz.: front, side piece, back, and collar. It is pointed in the neck, and worn with a collar collar. All the corners are allowed, an outer of an inch being given for the side seams and shoulders, and a quarter of an inch for the other seams.

Quantity of material, 27 inches wide, 12 yards.

Velvet for trimming, 12 yards.

Number of buttons, 30.

POLOA JACKET.—This pattern is in three pieces: front, side piece, and back. It is worn over the plain waist and fastened together with three bands of velvet or silk, with a button at each end of the back. The pattern is an inch shorter in front than the material width, and has a pointed band at the neck, with pleats to mark under. All were allowed, the same as in the skirt pattern. The shoulder seams are very short, and are placed on a line with the shoulder.

Quantity of material, 17 inches wide, 11 yards.

Velvet for trimming, 4 yards.

Number of buttons, 6.

TULL.—This pattern is in three pieces: front, side piece, and back. The main is plain in the back and gathered on the side, when it is joined to the square apron front, and is trimmed round the edge and on the side seams with velvet.

Quantity of material, 27 inches wide, 12 yards.

Velvet for trimming, 4 yards.

Number of buttons, 30.

SIX-GORED WAISTED SKIRT.—This pattern consists of five pieces: front length, two side gored, back length, and belt. Trimming of velvet or silk, two and a half inches wide, to correspond to that on the main, which is an inch and a half wide. Flounce ten inches in depth, with a double bottom five inches. Space between each double bottom, five inches.

Quantity of material, 27 inches wide, 12 yards.

Material for flounce, 4 yards.

Velvet for trimming, 4 yards.

Every separate piece of the pattern has the name and dimensions for putting together joined them, and all the pieces of the pattern are properly

marked and numbered, so as to be adjusted with the greatest ease. The patterns are furnished in sizes 30-40 inches, bust measure, for the purpose of taking which see *Harper's Bazar*, Vol. III., No. 25. These patterns will save them the trouble and trouble of keeping on hand the whole set of size sizes.

FRENCH SCHOOLS.

It is to be hoped, with the prevailing disposition to introduce into this country French contrivances of all kinds, we may be spared the introduction from France of its school system. There is, however, we fear, a growing tendency in

this direction, and it may not be amiss, accordingly, to show by a simple statement of its important plan, how ill suited it is to republican purposes.

The French school, like the French state, is admirably adapted for the subjugation of the individual will to the sovereign authority. It has all the same administrative machinery for this purpose as the government. The simple bond on Paris works both, and each school-boy, no less than citizen, throughout France to its furthest limits, is daily trained and drilled by it. So complete is the organization, so uniform the discipline, and so thorough the submission to the central power, of the schools distributed over the whole empire, that a French Minister of Public Instruction was enabled, pointing to his watch, to boast to a stranger: "At this very minute every boy of the second class in every French (college) is translating the 22th verse of the 11th book of the Odyssey." Such a result can only be attained by subjecting youth to a form of discipline great enough to suppress every natural impulse. That nature is thus reduced we have ample testimony to give. We saw Val, and on the authority of a French statesman, too, "No boy at Val or at Brant is punished more severely than a collégien from sleeping to night, at his work and during his hour. A boy is a suspicious character, in whom would his reliance be to be placed, and to whom no free-life can be granted without suspicion. His teachers are watchful; his games are inspected. But, in truth, there are few games in a French school, except among the very young boys. There is no space for play, no liberty the action. The hour of recreation is spent in a lecture with round the dull countenance, dominated by title, or worse than title, talk. When a boy goes out for a holiday, he must be locked from school and brought back at night with a bulletin signed by the parents or their representatives, specifying the name and quality of the person who accompanies him and the hour at which he leaves home. We have seen youths of eighteen thus taken back to school by little losses of their own eyes, to color that the letter, if not the spirit, of this absolute rule might be obeyed."

This second fully sick our own observation of the system of the French system of education. We had occasion to record what we witnessed in a provincial town. We said that a child sent in the grasp of his French master becomes an insensible of idleness of action as a fly in molasses. Nothing can be better calculated than the system proposed to destroy all individuality of character and freedom of thought. The discipline is as rigid, and the formalism as an over-riding as those of a monastery. The pupil has constantly the eye of his master master upon him. At his studies, his meals, during his play-hours, in going and returning from home, the master is near at his side, watching, hovering, and directing. The minds of the pupils are constrained not only by a narrow intellectual education, but their natural taste and caprice are crushed out, and even the motion of their hands is checked by an unwary masterfulness of dress and movement. The games even of the older boys were always of the most child-like character. They never played at base ball or cricket, or any thing requiring force and perseverance. Their more vigorous exercise was boxing from hand to hand at six, and of course, such as is used by children in our dancing rooms. The master master was al-



SEA-SIDE COSTUME.

[The Dress Culture of this costume, as it may appear, and, perhaps, by the, as a receipt of Twenty-five Cents and Four Dollars.]

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Device for Hooping Riding-Habit.

This accompanying illustration shows a simple device for hooping a riding habit when sailing, instead of the inconvenient fashion of carrying it over the arm. The manner of doing this is very simple: make four darts in each corner of the skirt; the darts must be as long as the first must be nine inches from the top of the skirt, the second seventeen inches, the third twenty-four inches, and the fourth twenty-seven inches. To the upper end of the first and third darts fasten a hoop as long long, and under the fourth dart, on the outside of the dress, a button covered with the material of the dress. To loop up the dress draw the upper loop through the second slit, passing it under the skirt, and fasten it on the button; then draw the darts round through the fourth slit, and lay it around the button. The first and third darts only serve to facilitate hooping the dress from the outside.

Our next Number will contain patterns and illustrations of various new and useful riding-habits, which may be looked to the material.

Three-Cornered Lace Shawl worn as a Martletail.

This martletail is made of a three-cornered black lace shawl, eighty-four inches long from the front corner to the back corner. Fasten it closely at the middle of the back from the knee to within three-six inches of the bottom. Sew a black silk belt on the neck and a half-width, of the requisite length, on the outer side of the gathered part. On the right side cut a black gros-grain sash as shown by the illustration. About twenty-eight inches from the middle of the back across some side of the shawl is placed, which must be upward and be parallel with the top of the skirt. Cover the hole of the skirt right from a gros-grain ribbon.

Netted Quilted Lace for Altar-Cloths, Curtains, &c.

Two pretty lace is used for window altar-cloths, covers, curtains, &c. If worked on fine material, it may also serve for table-cloths, pocket-handkerchiefs, &c. The stitches used in working are point d'écrois, point de toile, and point de repasse.

Ladies' and Misses' Summer Toilettes.

Fig. 1.—Dress with neck and collar of striped percale, trimmed with flounces of pink percale with narrow borders of the color of the stripes. Skirt cut with three large wing-trimings.

Fig. 2.—Dress and train of light flannel, trimmed, in the manner shown by the illustration, with flounces of the material and collar of a darker shade.

Fig. 3.—Pink silk dress with small bow-placed neck flits of the same. Black gros-grain plait with wide shawl, trimmed with ribbons of the material.

Fig. 4.—Gray pouter dress with plaited ribbon finished by a blue strip of the material.

Fig. 5.—Suit for young girl, consisting of a dress with double skirt of blue poplin, the outer-skirt is trimmed with two flounces and the over-skirt with one flounce of the material. Green gros-grain plait, with trimming of ribbon and fringe.

HOW I PLANTED MY SISTER.

WHEN I first remember for months. The "we" included, besides mamma and papa, a young aunt, of whom my children were extremely fond, an English nurse, my sister, and myself. Jessie was about four years old, the prettiest little fairy imaginable, and the ideal and pet of every one. I am sorry to say I was very tall, dark, thin, and ugly, and a regular tormentor, besides being the most unchildlike child in the world. I did not seem to be naughty, but it seemed as though I be always told to be quiet.



FIG. 1.—THREE-CORNERED LACE SHAWL WORN AS A MARTELLER.—PROSE.

DEVICE FOR HOOPING RIDING-HABIT.

No one ever thought of finding me any occupation, and as I was forced to seek it for myself, spending my time in a series of scrapes, I am afraid I did not choose paper-magazines. Our house could not at all afford to countenance idleness, and often drew a mortifying contrast between me and gentle, pretty little Jessie, whom she declared was "a more lively, laughing thing than I was just the reverse."

To make you understand how the idea came into my head I must explain that I was very tall for my age, while Jessie was extremely short. She was always laughing and wishing to be as tall as I was, and asking every body if they did not think she was growing bigger; but still she remained a little fat dot of a thing, while my nose alone seemed to grow. I was very fond of abstracting a pot of possum from mamma's dressing-case. I hid it under my pillow; and, as soon as some had taken away the light or night, slipped out of my little bed, felt my way to Jessie's crib, and, with her hair loose and asparagus, rubbed her all over, from her head to her feet, with pink possum. I have yet to imagine the state of the sheets, etc., in the morning. When I was brought up for judgment and sentence before the authorities, my only defense was that I had heard papa say, a day or two before, speaking of this wonderful possum, "Why, I believe it would make even little Dot grow." This was quite enough to determine me to try the effect on her. However, it was only hatched and dismissed without any punishment, but unfortunately with the idea more firmly rooted than ever in my silly little head that it was no duty as well as my parent wish to derive some way of helping Jessie to grow taller.

It must have been several weeks after this failure, that, upon the occasion of a large garden-party in the afternoon, Jessie and I found ourselves wandering about the grounds of a friend's house, in our best frocks, waiting for the arrival of some other children who were to play with us. We believed ourselves to be very smart indeed; and so we were for those days; but I think if we were very little girls chosen in the same way playing in the square now, in exactly our costume, we should think they looked very odd.

We had on very pink silk skirts, primrose, over which were made plaited—I remember now had a girl round my waist—pink dresden silk bonnets (these had been loaned of for little girls), very big, hot, and uncomfortable, tied tightly under our chins, made us very hot and very red round our necks, and pink silk boots! Fancy meeting about the green in pink silk boots! However, none presented that we looked very nice indeed, and I tried hard to hide my face, though I had great doubts on the subject. We were particularly told by her to go off the smooth (the grooved walks on account of those hot boots), so we considered that we were wisely keeping the better of the law when we followed a narrow path which led us round rather to the back of the house, among thick bushes. Here we stopped to examine a deep hole which had just been made for a large plant. There was a wonderful smell up to the hole, standing temptingly near it, and also a spade. I did not recollect what

led to the subject, except that hardly an hour was passed without an allusion to it, but I remember Jessie going into the hole and sniffing, saying, "Oh, I wish I could grow like the plants!" Immediately I felt a strong conviction that she or her we had hit upon the only way to improve her tiny stature; so I said, eagerly,

"Well, I don't see why you shouldn't, if only you could be planted; but perhaps some might not like the trouble of digging the hole, or of waiting your afterthought." These were the only objections which occurred to me; and when Jessie finally said, "I wonder if that hole is big enough for me?" I immediately felt that it would be absolutely wrong to raise such an opportunity of trying an experiment, so I urged her to go in. She did not seem much perturbed, but jumped down into the hole—I think I got her pretty well seated there now, prying out the dirt with the lightest hoary basket-ear of bows of ribbon and not which turned it. I asked her how she felt, and she said it was very red to her feet, so I drew her up by my mind to carry out the idea thoroughly, and assured her, as if I knew it to be a fact, that was the first symptom of growth, and I promised to visit the hole waiting just with all my strength (for I could not possibly lift it), until a stream began to trickle down upon the pink silk bonnet. Jessie said, with a little gasp, half of sight, "It's very cool and nice, but I don't think I should like to be on account of my boots," so I comforted her by promising that when some one told her had given her would not mind it. As soon as the water had all been passed in, it was too hot for her business about the hole of the house, so the last life of the little trousers and the skirt of her plaited were hopelessly spoiled and trampled. My back felt quite rotten now, and I proposed to climb to the house mark, giving to a woman that plants might die with so well as water to make them grow. In a wonderfully short time I had reached planted my poor little sister up to her shoulders, and jumped upon the earth so soon as I had seen the greenhouse. As Jessie was wonderfully brave about it, and I encouraged her by assurance of my belief in her being a little taller already. However, I promised to be rather a long journey, and I felt too much to wait and watch, so, entering Jessie not to be afraid, but to be patient and quiet, I gave her a kiss and went away. No sooner had I lost sight of my victim than all my courage vanished, and my troublesome conscience began upbraid me. I was in such a dreadful mess myself that I did not dare to go near the front of the house, but spent a dismal afternoon hiding behind the shrubs, afraid to go back to where Jessie was planted. At last some one came down upon me, terrible in my wrath, speaking with horror. Even my tongue was dumb when I saw poor little Jessie, who had been discovered, and with some difficulty dug up. I returned feeling bitterly convinced that she had not grown in the least; she appeared to be weeping tears of mud, for my gardening had splashed her all over. She was crying for the punishment which she knew would overtake me, much more than for her own misery and discomfort, and I certainly would have cried for myself if I could have seen that for those long days and nights I was to be looked up in a queer discolored way. There came then a day with a large piece of mud and a jar of water, but her contrivance was so well for me to dare to speak to her. It was quite as miserable as I deserved to be, and the only sign of comfort I had was when Jessie was assigned to George and Randolph to nurse, being thought of as in a perfect agony of grief, and I was not more than a week or two before she was recovered and carried off, but I heard with additional sorrow that she was not supposed to be a bit taller, though she had been planted for three hours when she was discovered and released.



FIG. 2.—THREE-CORNERED LACE SHAWL WORN AS A MARTELLER.—POSE.

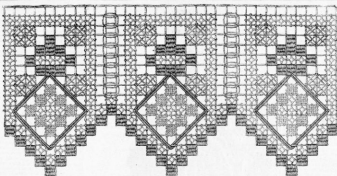
CHILDREN IN THE HOUSE.

WITHOUT the links of family life society holds together but loosely. Conspicuously fashion, which wanders with every thing, will never succeed in making large families childless. What a household where there are no children? It is a *non-esse* in propriety, inhibited by suspicion which are never expressed in words, for most of knowing where the fault is; it is the happy success of mothers of families in raising the children with, but sparing the husband; it is the curiously of meeting the lost hour in solitude, or in the presence of ladies who possess their demonstrations of attachment by the importance of their share. A house without children is more satisfactorily than a house which has lost its children, because that at least assumes up a portrait, a look of

hair, a broken toy—remains of joys and sorrows experienced in common. It has at least a touch to which it can carry its tribes of flowers, and think of the past.

On the other hand, the living flock of boys are the amusement and the tyrants of the whole establishment. There is a contention as to who shall oppose the best resistance to the li-

tle despots, who, from the very first, try their strength—start to their knees—in the subjugation of their humors and humors. The mother imagines the most elegant fall—late to welcome the pretty squallors on their entrance into the world; subsequently she will dress them as little footmen, little Cossacks, or, Scapins, Crispins, until, accustomed to the school-boy's taste, they soon have their shoes, catch general odds in the road, without troubling themselves about pocket-handkerchiefs, and make offers of postage stamps. As to the father, the silence of the evening fills him with pride, and enables him to vary his evening amusements. He takes to fit so kindly, he is delighted to be so fatherly and doted, that he does his best to be as fatherly and doted as possible. As the child grows he becomes more and more frisky, and more and more inquisitive. It is a mistake not to be conversant in the presence of children; ordinarily, people speak and



NETTED GEOMETRIC LACE FOR ALFRED-CLOVER, CINCINNATI, ETC.



LADIES' AND MISSES' SUMMER TOILETTES.

were around here. Never could there be a more searching investigation than this had been. What was the result?

"Listen," said Ethel, with impressive emphasis, not comprehensively, as Ethel hung upon his words. "I will tell you all in brief. First, no such person as Miss Lane ever came to the Harkins. Secondly, no such person ever came to Naples at all. Thirdly, no ship arrived here at the date mentioned by your sister. Fourthly, no ship of that name ever came here at all. Fifthly, no ship arrived here at any time this year that had picked up any one at sea. The whole thing is a contrivance. It is a base fiction made up for some purpose."

"A fiction?" cried Ethel. "Never—never—she could not so deceive me."

"Can she writing be forged?"

"I don't see how it can," said Ethel, proudly. "I know her writing well," and she drew the letter from her pocket. "See—it is a very peculiar hand—and then, how could any one speak as she does about those things of hers which she wished me to bring? No—it can not be a forgery."

"It is not," said Ethel. "It is mine."

"Where?"

"In my room. It's had been a forgery she would not have been implicated in this. But now she does stand implicated in this horrible betrayal of you."

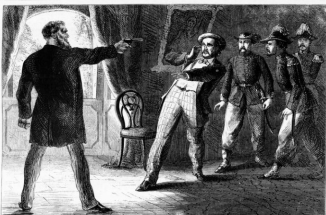
"Haven't you terrible! It must be impossible. Oh, Sir! we have lived together and loved one another from childhood. She knows all my heart, as I know hers. How can it be? Perhaps in her confusion she has imagined herself in Naples."

"No," said Ethel, firmly. "I have told you about the post-marks."

"Oh, Sir! perhaps her mind was wandering after the suffering of that sad voyage."

"But she never had any voyage," said Ethel, gravely. "This letter was written by her somewhere with the intention of making you believe that she was in Naples. It was written there. If she had landed in Palermo or any other place you would have had some sign of it. But there is not a sign. Nothing but 'Naples' is here, inside and out—nothing but 'Naples' and she never came to Naples! She wrote this to bring you here."

"Oh, we find! how severely you judge her! You will deliver me by informing each other."



"DON'T MOVE, OR I'LL BLOW YOUR BRAINS OUT!"

ful suspicions. How is it possible that one whom I know so well and here so dearly could be such a demon as this? It can not be."

"Listen, my child," said Ethel, sternly. "I have had much to hear in your young life, but this is easier to bear than that which you must have suffered that morning when you first woke and found the water in your cabin. Tell me—in that hour when you rushed up on deck and saw that you were betrayed—in that hour—did you thought come to your mind that there was some other than Godwin who brought this upon you?"

Ethel looked at him with a frightened face, and said not a word.

"Better to face the worst. Let the truth be known, and face it, whatever it is. Look, now. She wrote this letter which brought you here—this letter—every word of which is a lie; she it was who sent Godwin to you to bring you here; she it was who recommended to you that midnight who betrayed you, on whose watch the police of France and Italy are already set. How do you suppose she will appear in the eyes of the French police? Guilty, or not guilty?"

Ethel nestled some inanimate words, and there suddenly gasped out. "But the hat and the basket found by the fishermen?"

"Doubt—common tricks," said Ethel, coldly.

wordlessly. "Cheer yourself, but in this case successful."

Ethel, however, and her face in her hands.

A long silence followed.

"I have been all the day making inquiries every where, and have already suggested the police to search out this mystery. There is one thing yet, however, which I wish to know, and you only can tell it. I am sorry to have to ask in this way, and give you any new trouble, but it is for your sake only, and for your sake there is nothing which I would not do. Will you answer me one question?"

Ethel looked up. Her face had now grown pale. The agitation had passed. The first shock was over, but the calm which followed was the calm of fixed grief—a grief too deep for tears.

"My question is this, and it is a very important one: Do you know, or can you conceive of any motive which could have actuated the person in this against you in this way?"

"I do not."

"Think."

Ethel thought earnestly. She recalled the past, in which Ethel had always been so deceived; she thought of the dying Earl by whose bedside she had stood so faithfully; she thought

of her deep sympathy with her when the evil days were found in her father's desk; she thought of the deeper sympathy which she had manifested when Gay's letter was opened; she thought of her noble devotion in giving up all for her and following her into exile; she thought of her happy life in that quiet little seaside cottage. As all these memories rose before her the idea of Ethel being a traitor seemed more impossible than ever. But she no longer allowed any indignant remembrance.

"I am bewildered," she said. "I can think of nothing but love and fidelity in connection with her. All her love she has lived with me and loved me. I can not think of any imaginable motive. I can imagine that she, like myself, is the victim of some one else, but not that she can do any thing else than love me."

"Yet she wrote that letter which is the cause of all your grief. Tell me," said he, after a pause, "has she money of her own?"

"Yes—enough for her support."

"Is she poor still?"

Ethel seemed startled. "I do not wish to intrude into your confidence—I only ask this to give some light while I am groping in the dark."

"She is not. She is no relation. But she has lived with me all my life, and is the same as a sister."

"Does she treat you as her equal?"

"Yes," said Ethel, with some hesitation. "that is—till late."

"But you have been her superior ever since late?"

"Yes."

"Would you have any objection to tell her name?"

"Yes," said Ethel; "I can not tell it. I will tell this much: Lorton is an assumed name. It belongs neither to her nor to me. My name is not Lorton."

"I knew that," said Ethel. "I hope you will forgive me. It was not curiosity. I wished to investigate this to the bottom, but I am satisfied—I respect your secret. Will you forgive me for the pain I have caused you?"

Ethel placed her cold hand in his, and said:

"My friend, do not speak to me. It hurts me to have you ask my forgiveness."

Ethel then's face beamed with pleasure.

"My poor child," he said, "you must go and rest yourself. Go and sleep; perhaps you will be better for it."

And Ethel dragged herself out of the room.



HARRIET MARTINEAU.—(See Page 506.)



MRS. CLIFTON.—(See Page 506.)



A CLIMAX.

WILSON, EXCLAIMING, "That's a mighty lot of eggs, my Friend!"
 BEN GRAYSON, "Yes, but a fine lot, too—fine a lot as ever you had in all your life. Now, Miss Mrs. Little! And that isn't all, neither; but the next time you see her, tell her to go and get another Little's lot of eggs, and then she'll see you as much as a fish again! Ain't so, Judy?"

FACETIE.

It is a pity that your learning, like your wealth, is in private pocket, and do not put it out to show that you have it, but if you are asked what it is, it is all.

A Congressman, when being told of the American who was so full that he got up a ladder to share his, replied, "And that's the way he works? Why wouldn't the politicians get up a ladder to share their will?—that is, better, he says a word."

MINISTERIAL QUOTATIONS.

"I have been the head that wears a crown." A head would be very uncomfortable without one.
 "Oh, that this too solid flesh would melt, these, these, these very certain that when I should melt this might be laid to spend a moment in New York."
 Always speak well of the dead!—these people will make every remark.

THE KING OF THE PIN.

It is I am the King of the Pin,
 I can say things I don't.
 I've been punished because of my sins,
 And I have been left behind.
 Yes, I have a kingdom down below,
 And now I have been long!
 The darker all mortal pin must go—
 They wonder without seeing.
 Some of them white, and some of them black,
 And a rusty one or two;
 On heads and points there is a link,
 For they take in all who enter.
 Yes, I am here in the Pinland house,
 Though my eyes are never seen;
 For here I'm hanging all alone,
 Much like a miser's coin.



THREATENING CABLE DISPATCHES.

—The Gazette says the Marquis of Rippon has been sent to the President.
 —The Journal says in case of War, the Emperor will Command in Person, with the Prince Imperial attached to his staff.



SELF-DENIAL IN EXCESS.

CRANK, "Are there more fish in your Coats?"
 PETER O'FLANNERY (of the Wind-Pipe), "Is it high or low? I saw the last one that would be allowed to the Ripper!"

What is the difference between a screw-driver and a screw-propeller?

A meeting of a political character has been held in a hall. Two distinguished members invited a party of politicians, of an opposite way of thinking, to make the scene, and so on as they got elevated enough the two made their speeches, which the invited were forced to hear. A police agent still accompanied each hall-room in the hall.

THE MARCH OR THE PRISON—Going to the dogs.

Why may we consider ourselves to be authors of works on beauty?—because they are often written about them.

A thought one swallow does not make a summer, yet a rain, habitually poured in the end of a chain, will make one spring.

Every man's Prison—Guilt.

An English woman, having passed two days at a hotel in a French country town, called for her bill, which amounted to one hundred and two francs. She was astonished at the amount, and indignantly remarked, "One hundred and two francs for two or three washed regency, and for two nights spent in a bed filled with dogs!"
 "Please!" exclaimed the hotel-keeper, "how could I have imagined that?"
 The traveler returned the bill, and the hotel-keeper added to the bill—"Please, the house!"
 This is the latest catch on people's ideas here.

A LITTLE RECEIPT.

Preserver, "What does your mother say, Baby?"
 Baby, "What, does she say that, as you are such a perfect darling, she is sure you will take me with you to the park?"
 (Mrs. Preserver's Mother has in reality said, "If you don't come again, your husband of course taking you with him. In the park, you are nothing better than a bird.")



SUBSTANCE AND SHADOW.

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

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ANNUALS FOR AUTUMN SOWING.

It is not so well known as it ought to be that many annuals bloom stronger, earlier, and faster, if sown late in the summer or early in the autumn, than if sown in the spring. From the middle of August to the middle of September is the best time for sowing them; but we must be governed in this matter by the state of the season. If the weather in August is very dry and hot, especially at night, it is better to defer it until September; but if the nights are cool, accompanied with heavy dew, as soon as they can be sown after the first of August it will be so much the better, as giving the plants an opportunity to get well established before frost sets in.

As a general rule, they should be sown where they are to remain, as they look better when

producing masses of blossom than when scattered about in single specimens. The ground should be well fertilized with well rotted stable manure, and finely pulverized, before the seeds are sown. It is well to drive down four rows, to within two or three inches of the ground, around the places where the seeds are sown, and upon these to place a piece of board, or any similar material (but not glass), to protect the seeds from the hot sun, which would dry them up; or from heavy rains, which washes them out of the ground, or so beats it down as to render it difficult for the sprouting plant to pierce its way through. These covering pieces should be removed as soon as the second leaves are formed. After the ground has become frozen to the depth of an inch or more, a slight covering of cedar leaves, at a very thin covering of leaves or straw, should be placed over them to protect them from the action of the sun during

the winter, which does plants far more harm than hard freezing. If put on too thickly, or before the ground is frozen, the covering will hold the wet and rot off the plant.

We give a selection of some of the best and most showy kinds for this purpose, with such special notices and descriptions of them as may be necessary for the information of our readers, viz.:

Alyssum maritima, or Sweet Alyssum, well known for its heads of white, fragrant flowers. It makes a pretty edging.

Antirrhinum, or Snapdragons. Of this there are many beautiful varieties. Although generally put down in the catalogues as a half-hardy perennial, it will stand our winters in this latitude. When the plants are two or three inches high they may be transplanted singly. If sown in rows in the autumn it will bloom the coming season.

Calliopsis involucrata, a beautiful, trailing, heavily pinnated, with large violet or crimson purple flowers, six inch or more in diameter. Like the *Antirrhinum*, when sown in the autumn it is sure to bloom the next season. There are also other species, such as *C. polata* and *C. verticillata*, which may be treated in the same way. They differ from the first in the size and shade of color of the flowers. They should not be transplanted.

Calliopsis, or *Cornopsis*, is a well-known annual, of which there are nine or ten species and varieties, all of which are very showy.

Bertha, or *Candytuft*, of which there are several species and varieties, with white, purple, or crimson flowers. The *Bertha* varieties bear their flowers in spikes. The other varieties bear them in umbels, or heads.

Silene acaulis, or *Candytuft*. Of this there are three varieties, viz.: red, white, and flesh-colored.



WEDDING-DRESSES.

FIG. 1.—DARK GREEN BROWN-HAIR.—BACK.—[See Fig. 3.]
For pattern and description, see Supplement, No. 11, Figs. 1-11.

FIG. 2.—DARK GREEN CLOTH BROWN-HAIR.—BACK.—[See Fig. 4.]
For pattern and description, see Supplement, No. 11, Figs. 1-11.

FIG. 3.—DARK CLOTH BROWN-HAIR.—FRONT.—[See Fig. 1.]
For pattern and description, see Supplement, No. 11, Figs. 1-11.

FIG. 4.—DARK GREEN CLOTH BROWN-HAIR.—FRONT.—[See Fig. 2.]
For pattern and description, see Supplement, No. 11, Figs. 1-11.

FIG. 5.—BROWN-HAIR WITH HERRINGBONE JACKET.
For pattern and description, see Supplement, No. 11, Figs. 1-11.

Chemisette and Cuffs for Square Waist.

True chemisette is of Swiss muslin, with an inserted boom of fine tacked linen cambré, with diagonal rows of stitching across the back. Arrange the edges of the boom into a strip of muslin, placing on each side, bound with them one-fifth of an inch wide; cover the seam made by setting this on with a bias strip of linen cambré a quarter of an inch wide, etc.

On the front edge of the right front with linen cambré, show quarter of an inch wide. Cut the chemisette from Figs. 61 and 62 of No. XXIX, Supplement.



COLLAR FOR SQUARE WAIST.
For pattern and description see Supplement, No. XXIX, Figs. 61 and 62.



COLLAR FOR SQUARE WAIST.
For pattern and description see Supplement, No. XXIX.



EMBROIDERED LINEN COLLAR.
For pattern, design, and description see Supplement, No. XXXI, Fig. 32.



SWISS MUSLIN CHEMISETTE FOR SQUARE WAIST.



COLLAR FOR HEART-SHAPED WAIST.
For pattern and description see Supplement, No. XXXI, Fig. 36.



COLLAR WITH NARROW CHEMISETTE.
For pattern, design, and description see Supplement, No. XXIX, Fig. 46.



CUFF FOR SQUARE WAIST.
For pattern and description see Supplement, No. XXIX, Fig. 46.

SWISS MUSLIN, LACE, AND VELVET COLLAR.
For pattern and description see Supplement, No. XXXI, Fig. 32.



CUFF FOR SQUARE WAIST.
For pattern and description see Supplement, No. XXIX, Fig. 46.



COLLAR FOR HEART-SHAPED WAIST.
For pattern and description see Supplement, No. XXXI, Fig. 36.

Pique Cap for Child under 6 Months old, Figs. 1 and 2.

This cap is of white corded piped, and is trimmed with a ruche and half-shaped ends of the material, and with embroidered button bands. Cut of piped on the bias one piece from Fig. 13, Supplement, on the outside of this set a square piece of piped cut from the straight line of Fig. 13, and cover the edges of this piece with embroidered edging half an inch wide. Arrange



Fig. 1.—PIQUE CAP FOR CHILD UNDER 6 MONTHS OLD.—FRONT.
For pattern see Supplement, No. XXX, Figs. 49 and 50.

the front edge of the foundation, as shown by the illustration, so that at the sides the strip lies on the foundation, sew it fast there; the middle part of the strip must project as a ruche. Turn the back edge of the foundation with a strip of corded muslin on each side, laid in this place. Finally, set on a ruche made of half-plated strip of piped trimmed with narrow an-



CHEMISETTE WITH PIQUE FOR HEART-SHAPED BODICES.
For description see Supplement.



CHEMISETTE WITH PIQUE FOR HEART-SHAPED BODICES.
For description see Supplement.



REFINED COLLAR FOR HEART-SHAPED WAIST.
For pattern, design, and description see Supplement, No. XXXI, Fig. 36.



PIQUE ROUND HAT FOR GIRL FROM 1 TO 3 YEARS OLD.
For pattern and description see Supplement, No. XXXI, Fig. 36.



CHEMISETTE WITH PIQUE FOR HEART-SHAPED BODICES.
For description see Supplement.



CHEMISETTE WITH PIQUE FOR HEART-SHAPED BODICES.
For description see Supplement.



REFINED COLLAR FOR HEART-SHAPED WAIST.
For pattern, design, and description see Supplement, No. XXXI, Fig. 36.



PIQUE ROUND HAT FOR GIRL FROM 1 TO 3 YEARS OLD.
For pattern and description see Supplement, No. XXXI, Fig. 36.



PIQUE ROUND HAT FOR BOY UNDER 2 YEARS OLD.
For pattern and design see Supplement, No. XX, Figs. 51 and 52.



PIQUE ROUND HAT FOR GIRL FROM 1 TO 3 YEARS OLD.
For pattern and design see Supplement, No. XXXI, Fig. 36.



PIQUE ROUND HAT FOR GIRL FROM 1 TO 3 YEARS OLD.
For pattern and design see Supplement, No. XXXI, Fig. 36.



PIQUE ROUND HAT FOR GIRL FROM 1 TO 3 YEARS OLD.
For pattern and design see Supplement, No. XXXI, Fig. 36.



PIQUE ROUND HAT FOR GIRL FROM 1 TO 3 YEARS OLD.
For pattern and design see Supplement, No. XXXI, Fig. 36.

Pique Round Hat for Boy under 2 Years old.

To make this hat cut the crown of white corded piped from Fig. 13, Supplement; work the given design with white corded, line the crown with muslin, and arrange it in place, bringing it to the crown of the hat.

To make this hat cut the crown of white corded piped from Fig. 13, Supplement; work the given design with white corded, line the crown with muslin, and arrange it in place, bringing it to the crown of the hat.

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To make this hat cut the crown of white corded piped from Fig. 13, Supplement; work the given design with white corded, line the crown with muslin, and arrange it in place, bringing it to the crown of the hat.



PIQUE ROUND HAT FOR GIRL FROM 1 TO 3 YEARS OLD.
For pattern and design see Supplement, No. XXXI, Fig. 36.



PIQUE ROUND HAT FOR GIRL FROM 1 TO 3 YEARS OLD.
For pattern and design see Supplement, No. XXXI, Fig. 36.



PIQUE ROUND HAT FOR GIRL FROM 1 TO 3 YEARS OLD.
For pattern and design see Supplement, No. XXXI, Fig. 36.



PIQUE ROUND HAT FOR GIRL FROM 1 TO 3 YEARS OLD.
For pattern and design see Supplement, No. XXXI, Fig. 36.

